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Vigny:

Et l'armée en marchant vers les tours de
Maspha.

Poème de 1729:

L'orgueilleux Ammonite a mordu la pous-
sière. . .
Israël retentit de mille cris de joie.

Vigny:

Tous les guerriers d'Ammon sont détruits. . .
Israël est vainqueur, et, par ses cris perçants,
Reconnait du Très-Haut les secours tout-puis-
sants.

Poème de 1729:

Elle court vers son père au son des instruments.

Vigny:

J'entends le concert qui s'approche.

Poème de 1729:

Cependant, occupé d'une affreuse pensée,
Jephthé s'avance triste et la tête baissée:
Son cœur est agité de noirs pressentiments.
Tout paraît devant lui d'un sinistre présage. . .
Il ne sait où fixer son regard incertain.

Vigny:

Mais le sombre vainqueur marche en baissant
la tête,
Sourd à ce bruit de gloire, et, seul, silencieux.
Tout à coup il s'arrête, il a fermé les yeux.

Poème de 1729:

. . . l'objet qu'il aime davantage.

Vigny:

La voix la plus aimée. . .

Poème de 1729:

*Vous détournez les yeux; je vois couler vos
pleurs.*

Votre bras n'a-t-il pas fini tous nos malheurs?

Vigny:

*Je ne vois que vos pleurs, et non pas vos regards
. . . le Seigneur n'a-t-il pas
Renversé les cités au seul bruit de vos pas?*

Poème de 1729:

*Souffrez que seulement j'aïlle avec mes com-
pagnes*

*Pleurer pendant deux mois ma mort sur nos
montagnes.*

Vigny:

. *permettez seulement,*

*Qu'emmenant avec moi les vierges mes com-
pagnes,*

*J'aïlle deux mois entiers, sur le haut des mon-
tagnes,*

Pour la dernière fois errante en liberté,
Pleurer sur ma jeunesse et ma virginité.

Poème de 1729:

*Au couteau paternel, victime obéissante,
Elle vient présenter une tête innocente.*

Vigny:

Puis elle vient s'offrir *au couteau paternel.*

Je relève, au hasard des catalogues: M^{me}
Peroux d'Albany. *Seïla, fille de Jephthé, juge
et prince des Hébreux.* Paris, Leclère, 1801,
2 vols. in-12; et de l'abbé J. L. Aubert, mort
en 1814, *Le vœu de Jephthé, oratorio.*

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JEAN PAUL AND HEBBEL

To the Editors of Mod. Lang. Notes.

SIRS:—Germany is this year simultaneously celebrating, in *feuilletons* and elsewhere, the fiftieth anniversary of the death of Friedrich Hebbel, the hundredth of his birth, and the one hundred and fiftieth of Jean Paul's birth. We, however, are accustomed to let such occasions dumbly pass by. And yet, the birth and life and death of each of these men was, in each case, to take an idea from Chamisso's *Schlemihl*, not simply an "Ereignis," it was a "Tat." Jean Paul exerted an enormous influence on his age, Hebbel looms large in our age. The former lived to see himself famous, the latter died to become famous.

It would be difficult to find two poets so unlike. In one respect, however, they were similar: Each had a habit of making general remarks, some of which contain a deal of wisdom. One of Hebbel's frequently quoted *mots* is the following: "Was hilft es Dir, dass Deine Uhr richtig geht und die Stadtuhr geht verkehrt? Umsonst wirst Du Dich auf die Sonne berufen, wenn Du zu früh oder zu spät kommst" (Cf. Diary for Nov. 6, 1843). In 1808, Jean Paul published at Heidelberg his

Frieden-Predigt an Deutschland. In it occur these words: "O rechnet und lebte nur jeder nach der Sternzeit eines geheiligten Herzens: so würde er die rechte Stunde auch aussen treffen, da das gemeine Aussen mit seinen Stadt- und Länder-Uhren sich doch am Ende nach jener regeln muss" (cf. *Zeitung für Einsiedler*, Pfaff edition, p. 27, and Jean Paul's *Sämmtliche Werke*, Berlin, 1827, vol. 34, p. 47). The similarity of these remarks is obvious. The only difference between them is to be accounted for by the fact that the first was made by a Realist, the second by a Romanticist.

Hebbel knew his Jean Paul. There are seventy-three references in the diary alone to Jean Paul. Many of them are unfavorable, for example: "Ich habe in der letzten Zeit viel von Jean Paul gelesen und Einiges von Lichtenberg. Welch ein herrlicher Kopf ist der Letztere! Ich will lieber mit Lichtenberg vergessen werden, als unsterblich seyn mit Jean Paul" (cf. *Diary*, Nov. 15, 1846). Nevertheless, it is obvious that Hebbel was interested in his great predecessor in *aesthetica generalia*, and it looks as though the above remarks about the watch and the clock and the sun are something more than a mere coincidence. Comparative reading would undoubtedly bring out more of the same sort. Kuh and Werner both mention Jean Paul in their biographies of Hebbel and speak of influence, but no notice is taken of the above situation. Bernhard Patzak, in his dissertation, "Friedrich Hebbels Epigramme," barely mentions Jean Paul. In his monograph, "Fr. Hebbels aesthetische Ansichten," Andreas Aliskiewicz says (page 4): "Er kennt auch zeitgenössische Kritiker und Aesthetiker wie Jean Paul, Tieck, Solger und Immermann." Then he continues throughout the work to quote only Hebbel's own views without reference to his predecessors. In short, there seem to be two substantial reasons for writing a study on "Hebbel's Indebtedness to Jean Paul": there was such an indebtedness, and the individual items have never been collected and appraised.

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SPENSER AND THE *Plowman's Tale*

To the Editors of Mod. Lang. Notes.

SIRS:—Professor E. A. Greenlaw (*Pub. Mod. Lang. Association of America*, xxvi, 419f.) argues at some length that the ecclesiastical eclogues of the *Shepherds Calendar* may have been largely influenced by the pseudo-Chaucerian *Plowman's Tale*. It is not a little surprising that he fails to note Spenser's definite echo from that work in the February eclogue (149). The disdainful young Briar—

"lowdly cryed

Unto his Lord, stirring up sterne strife:"

Spenser's commentator, E. K., glosses this as follows: "Sterne strife, said Chaucer." Spenser therefore leaves us no doubt that the line referred to is:

"A sternē stryf is stered newe."

It is the first line of Part I of the *Plowman's Tale*.

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BRIEF MENTION

Das pädagogisch-didaktische Seminar für Neuphilologen by Dr. Richard Ackermann (Leipzig, Freytag, 1913, 202 pp.) is an interesting and helpful companion for the teacher who wishes to take advantage of many of the suggestions put forward by the advocates of the "Direct Method" without relinquishing altogether translation and grammar study in the mother tongue. The author presents a concise exposition of the "Middle Method," as it is used in Bavaria, and gives in addition much good pedagogic advice in general. Several chapters are devoted to the presentation of essential details in the teaching of French and English, and appendices contain useful bibliographies and specimens of courses followed in certain typical schools. Altogether the book is one which may be read with profit by teachers of modern languages.

M. P. B.